

# CORPIONS

## ANTHOLOGY

ARRANGED FOR PIANO/VOCAL  
WITH GUITAR CHORD BOXES  
AND FULL LYRICS

# SCORPIONS

## ANTHOLOGY

244

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96  
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# Always Somewhere

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2



Guitar (actual sound)

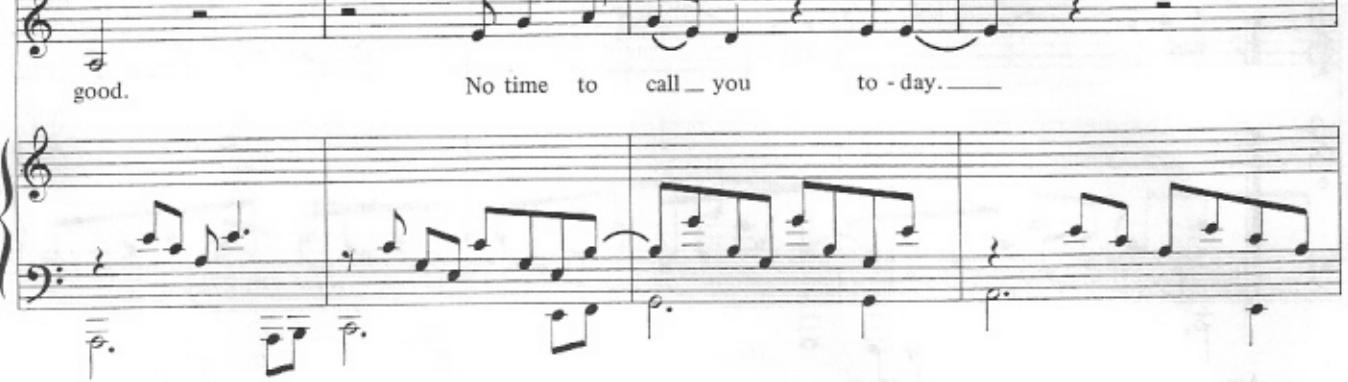
mp  
R.H.

Am                    C                    G                    Am

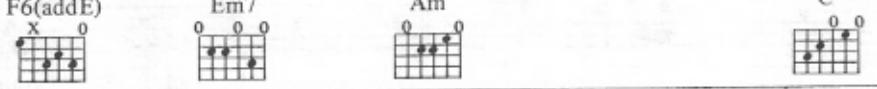
C                    G                    F6(addE)            Em7

Ar - rive\_ at sev-en. The place feels

Am                    C                    G                    Am  

 good.                No time to call you to - day. —  

  
 C                    G  

 En-cores till e - lev - en, then  

  
 F6(addE)            Em7                    Am                    C  

 Chi nese food.                Back to the  

  
 G                    Am  

 ho - tel a - gain. —  


6

Guitar (actual sound)  
(2nd time ad lib)

Chords shown above the staff:

- C (x 0 0)
- G (x 0 0 0)
- F6(addE) (x 0 0)
- Em7 (0 0 0 0)
- Am
- C
- G (x 0 0 0)
- Am
- C
- G (x 0 0 0)
- F6(addE) (x 0 0)
- Em7 (0 0 0 0)
- Am (0 0 0 0)
- G (x 0 0 0)
- Am

Lyrics:

I call  
An - oth your  
er

num - ber,  
morn - in',

the line  
an - oth - ain't  
er free.  
place.



8

Al-ways some - where. Miss you where I've  
been. I'll be back to love you a -  
gain. Al-ways

Guitar chords indicated:

- C (0 0)
- G(no3rd) X 3fr.
- Am(no3rd) X 5fr.
- G(no3rd) X 3fr.
- F(no3rd) X
- G(no3rd) X 3fr.
- C (0 0)
- G(no3rd) X 3fr.
- Am(no3rd) X 5fr.
- G(no3rd) X 3fr.

9

F(no3rd)

G(no3rd)

C(no3rd)

I'll be back to love you again.

G

x000

C

0 0

R.H.

8

mp

G

x000

F6(addE)

x 0

Em7

0 0 0

Am

0 0 0

C

0 0 0

G

x000

F6(addE)

x 0

Em7

0 0 0

Am7

0 0 0

rit.

# Loving You Sunday Morning

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Moderately

No chord

Medium Rock beat

D/A 00	Dsus4/A 00	D/A 00	A(no3rd) 0 X0	D/A 00	Dsus4/A 00
-----------	---------------	-----------	------------------	-----------	---------------

Medium Rock beat

D/A 00	A(no3rd) 0 X0	D/A 00	Dsus4/A 00	D/A 00	A(no3rd) 0 X0
-----------	------------------	-----------	---------------	-----------	------------------

D/A      Dsus4/A      D/A      A(no3rd)

A(no3rd)      D/A      Dsus4/A      D/A      A(no3rd)

Work - in' hard to get it on for you  
 Peo - ple tell me that I'm gon - na lose you,  
 you,

D/A      Dsus4/A      D/A      A(no3rd)      D/A      Dsus4/A

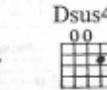
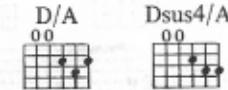
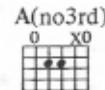
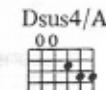
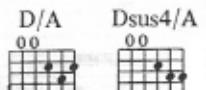
ev - 'ry day and night.  
 our love will die.  
 I give you all I've got  
 So tell me, is it true,

D/A      A(no3rd)      D/A      Dsus4/A      D/A      A(no3rd)

to give. Take it all.  
 right or wrong?

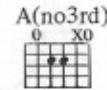


I Love, I know that you're feel - in' blue,  
I nev - er ev - er wan - na lose your love,

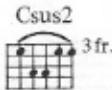


lone - ly deep - in - side,  
so I will change my life.

'cause I know how it feels  
Be - lieve in me, my love.



— to be — a - lone.  
I'm com - ing home. }



Lov - in' you Sun - day morn - ing, you were on my mind,

D/A      Dsus4/A      D/A      A(no3rd)

No chord      00      00      00      0 x0

— love, ev - 'ry day.

D/A      Dsus4/A      D/A      A(no3rd)      Csus2

00      00      00      0 x0      3fr.

Lov - in' you Sun -

day morn - ing, — your love makes me fly — so far a-way. —

N.C.      D/A      Dsus4/A      D/A      A(no3rd)      D/A      Dsus4/A      B<sup>o</sup>

00      00      00      0 x0      00      00      00

1. 2.

A(no3rd)      F<sup>7</sup>  
 0 x0            x0 0

Whoa      ah \_\_\_\_\_

B<sup>7</sup>  
 x 0 0

A(no3rd)      F<sup>7</sup>  
 0 x0            x0 0

ba ba ba ba ba ba ba. Whoa      ah. \_\_\_\_\_

Repeat and fade

A(no3rd)  
 0 x0

Whoa      ah. \_\_\_\_\_

Guitar chords and bass line continue across the page.

# Is There Anybody There?

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

The sheet music consists of ten staves of musical notation for voice and guitar. The key signature is A major (no sharps or flats). The time signature is 4/4 throughout. The music is divided into sections by double bar lines with repeat endings. Chords indicated above the staff include Bm, Bm7, Bm, Bm7, D, C, B7/D#, and Em. The vocal part includes lyrics such as "Ah," and "ah," with melodic lines and grace notes. The guitar part shows standard notated chords and tablature. The first section ends with a D chord, followed by a vocal line starting with "Ah,". The second section begins with a C chord, followed by a vocal line starting with "ah,".

16



Bm

Bm7

ah, \_\_\_\_\_

ah. \_\_\_\_\_

1.

2.



Bm



O - pen my mind; let me find new vi - bra - tions.  
 I find my self in a state of con - fu - sion.



Tell me the way I must take to reach my des - ti - na - tion,  
 Life's like a pan - to-mime trick or a la - ser il - lu - sion.

Bm



and a place where I can stay.  
Where's a place that I can stay?

Where is the love of my life? Could - n't find her.  
Save me; don't let me get lost in the ocean.

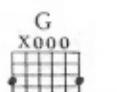
Show me the way to find back to my - self, 'cause I'm no -  
I need your help ev - 'ry day to con - trol my e - mo -

A  
0  
0

Bm



where tions in the dark - ness of these days.)  
in the dark - ness of these days.)



Is there an - y - bod - y there who feels — that vi - bra - tion, who

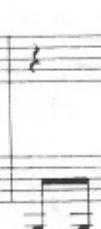


shows me the way to my love?

Is there an - y - bod - y there with that —



— in - cli - na - tion to bring back the sun to my heart?



*Repeat and fade*



Ah, \_\_\_\_\_ ah, \_\_\_\_\_



ah, \_\_\_\_\_



ah. \_\_\_\_\_

# Coast to Coast

Music by Rudolf Schenker

Medium tempo



The sheet music consists of six staves of music for guitar. The first staff shows a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes three chord diagrams above the staff: E (0 0 0 0), Em (0 0 0 0), and E (0 0 0 0). The second staff starts with a bass clef and a 4/4 time signature, with a dynamic marking 'mf'. It features two chord diagrams: Em (0 0 0 0) and E (0 0 0 0). The third staff continues with a bass clef and a 4/4 time signature, showing a measure of Em followed by a measure of D/E. The fourth staff begins with a treble clef and a 4/4 time signature, with a dynamic marking 'f'. It shows a measure of C/E followed by a measure of Em and D/E. The fifth staff starts with a bass clef and a 4/4 time signature, continuing the pattern of chords. The sixth staff begins with a treble clef and a 4/4 time signature, concluding the piece with a final set of chords.

The sheet music consists of six staves. The top two staves are for guitar, showing chords Em, C/E, D/E, Em, and D/E. The bottom two staves are for bass, with the R.H. (right hand) indicated. The bottom two staves also show chords G, C, Em, and G. Fingerings such as '0' and 'x' are used above the chords, and '3' is used above certain bass notes.

22

G  
x 000

D(no3rd)  
0

To Coda

Em  
0 000

E  
0 00

Esus2  
0 00

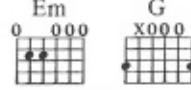
E  
0 00

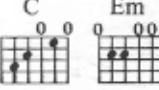
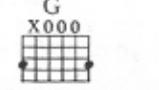
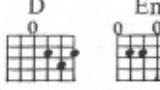
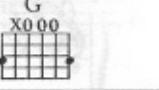
Esus2  
0 00

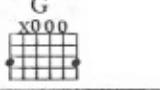
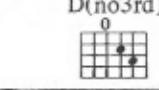
E  
0 00

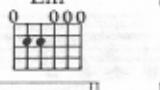
Esus2  
0 00

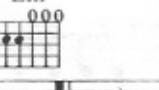
Esus2

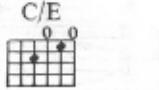
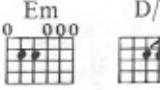

  
 R.H. 

C  Em  G  D  Em  G 

C  Em  G  D(no3rd) 

*D. S. al Coda* 

*Coda*  *Repeat and fade* 

C/E  Em  D/E 

# Lovedrive

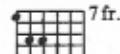
Words by Klaus Meine

Music by Rudolf Schenker

Medium Hard Rock beat

The sheet music consists of six staves of musical notation. The top three staves are for a guitar, with chords Em, Emsus2, and Em indicated above them, each with a '7fr.' (7 finger) fingering diagram. The bottom three staves are for a bass guitar, showing continuous eighth-note patterns. The first two staves of the bass part have 'mf' dynamics. The third staff of the bass part has a dynamic marking 'Emsus4' above it, with a '7fr.' fingering diagram. The fourth staff of the bass part has a dynamic marking 'Emsus2' above it, with a '7fr.' fingering diagram. The fifth staff of the bass part has a dynamic marking 'Em' above it, with a '7fr.' fingering diagram. The sixth staff of the bass part ends with a bass clef, a sharp sign, and a letter 'A' below it.

B(no3rd)



girl to drive, — a car to love. — The mu-sic rocks me down —  
cit - y lights — of Lon - don town — are far a - way. My hand —

Em(no3rd) 0 7fr. Em7 0XX 7fr.

— the mo - tor — way. —  
— is on her wing. —

Em(no3rd) 0 7fr. Em7 0XX 7fr.

B(no3rd)  
0 7fr.

My whore's got wings; — we're  
I stop the car — and

tak - ing off, — and I can't stop this flight — of speed to - day.  
she gets down. — I like to show why Scor - pions got — a sting.

—

Em(no3rd) 0 7fr. Em7 0XX 7fr.

Em(no3rd) 0 7fr. Em7 0XX 7fr.

C 0 0 D 0 G X000 C 0 0

It's a love - drive on wheels of fire; a

D 0 G X000 C 0 0 D 0

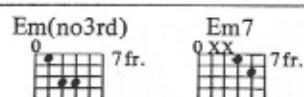
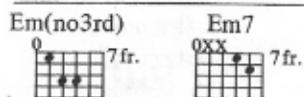
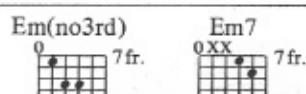
love drive, just one de - sire: love.

No chord

You drive me cra - zy, babe.

It's a  
 love - drive on wheels of fire; a love drive, just  
 one de - sire: love. You  
 N.C.  
 — drive me cra - zy, babe.

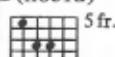
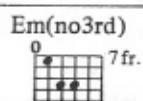
Chords indicated above the guitar staff:  
 C (0 0)  
 D (0 0)  
 G (X000)  
 C (0 0)  
 D (0 0)  
 G (X000)  
 C (0 0)  
 D (0 0)  
 Em (no 3rd) (0 7fr.)  
 Em7 (0 XX 7fr.)  
 N.C.

The

2.

D(no3rd)

# Make it Real

Words by Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

The musical score consists of two staves. The top staff is for piano/vocal, starting with a Dm chord (0 0 0) followed by a C chord (0 0 0). The bottom staff is for bass. The vocal part includes lyrics in boxes:

**1.**

**2.**

Dm(no3rd) 5fr. B♭(no3rd)

1. You can al - ways trust your  
2.3. Did you ev - er have a

F(no3rd) C(no3rd) 3fr. Dm(no3rd) 5fr. B♭(no3rd) F(no3rd) G(no3rd) 3fr.

in - ner feel - ings, — 'cause they al - ways tell the truth. —  
se - cret yearn - ing? — Don't you know it could come true?

Guitar chords are indicated above the staff:

- Chord boxes: Dm, C, Dm, C.
- Lyric boxes: 1., 2., Dm(no3rd) 5fr., B♭(no3rd), 1. You can al - ways trust your, 2.3. Did you ev - er have a, F(no3rd), C(no3rd) 3fr., Dm(no3rd) 5fr., B♭(no3rd), F(no3rd), G(no3rd) 3fr.
- Lyrics: in - ner feel - ings, — 'cause they al - ways tell the truth. —, se - cret yearn - ing? —, Don't you know it could come true?

Dm(no3rd) B♭(no3rd) F(no3rd) C(no3rd) Dm(no3rd) B♭(no3rd)

Where did it get you then, your an - a - lyz - ing? Just do what feels  
Now's the time to set wheels turn - ing, to o - pen up your

F(no3rd) G(no3rd) Dm(no3rd) B♭(no3rd) F(no3rd) C(no3rd)

right life for you. 1. 3. If you take life as a cra - zy game - ble,  
life for you. 2. As you know, there's al - ways good and e - vil.

Dm(no3rd) B♭(no3rd) F(no3rd) G(no3rd) Dm(no3rd) B♭(no3rd)

throw your dice, take your chance. You will see it from a  
Make your choice; don't be blind. O - pen up your mind and

F(no3rd) C(no3rd) Dm(no3rd) B♭(no3rd) F(no3rd)

dif - fent an - gle, and you too can join the dance.  
don't be triv - ial. There's a whole new world to find.

G(no3rd)



3 fr.

Dm



C



— } —

Make it real, not fan - ta - sy,

— } —

Make it real, not fan - ta - sy,

— } —

Make it real, not fan - ta - sy,

Dm  
0C  
0 0

fan - ta - sy. —

Make it real, not fan - ta -

Dm  
0C  
0 0Dm  
0C  
0 0

sy,

fan - ta - sy. —

1.2.

3.

Dm(no3rd)



5 fr.

— : —

: —

— : —

— : —

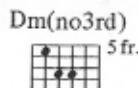
— : —

# Don't Make No Promises

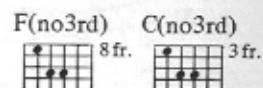
Words by Herman Rarebell

Music by Matthias Jabs

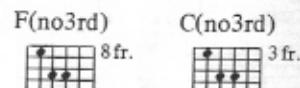
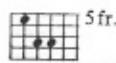
Fast Rock beat



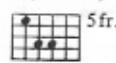
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Dm(no3rd)



Dm(no3rd)



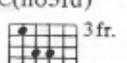
F(no3rd) G(no3rd)



A(no3rd)



C(no3rd)

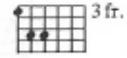
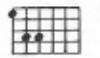


I saw this girl — walk - ing down the street. —  
 She did - n't wan - na know — what I'd got to say. —  
 Next day, can you be - lieve, — she was at the show. —

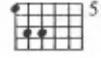
Dm(no3rd)



F(no3rd) G(no3rd)

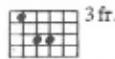


A(no3rd)



I thought, oh yeah,  
Just shook her head and looked great,  
She said, "Hey, man, you're great,"  
she looks the and she took  
rath oth - er neat.  
er way.  
me home.

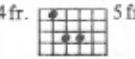
C(no3rd)



C#(no3rd)



Dm(no3rd)



F(no3rd) G(no3rd)

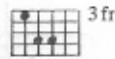


I grabbed my chance and played  
And then she said, "I've met  
She start - ed to un - dress.

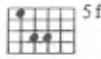
A(no3rd)



C(no3rd)



Dm(no3rd)



F(no3rd)



my u - su'l game.  
What your type be - fore.  
a shock to see.

I  
For Pad - me ded you're bra,

G(no3rd)

3fr.

A(no3rd)

5fr.

1. C(no3rd) C $\sharp$ (no3rd)

3fr.

4fr.

To Coda

tell all you, man,  
the blonde same.  
wig.it can be a strain.  
Not You're such a bore."  
much left for me.

2. C(no3rd)

3fr.

Dm(no3rd)

5fr.

F(no3rd)

8fr.

G(no3rd)

10fr.

C(no3rd)

3fr.

Dm(no3rd)

5fr.

F(no3rd)

8fr.

don't make no prom - is - es,

oh

G(no3rd)

10fr.

C(no3rd)

3fr.

Dm(no3rd)

5fr.

no,

your bod - y can't

keep.

2.  
Dm(no3rd) 5fr.

D. S. al Coda

*Coda*

C(no3rd) 3fr. Dm(no3rd) 5fr. F(no3rd) 8fr.

Repeat and fade

keep.

G(no3rd) 10fr.

C(no3rd) 3fr.

Dm(no3rd) 5fr.

no, don't make no prom-is - es, —

F(no3rd) 8fr.

G(no3rd) 10fr.

C(no3rd) 3fr.

Dm(no3rd) 5fr.

oh no, your bod - y can't keep.

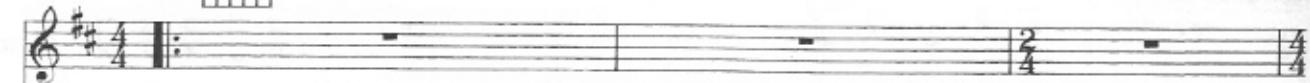
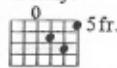
# O X Lady Starlight

|| Words by Klaus Meine

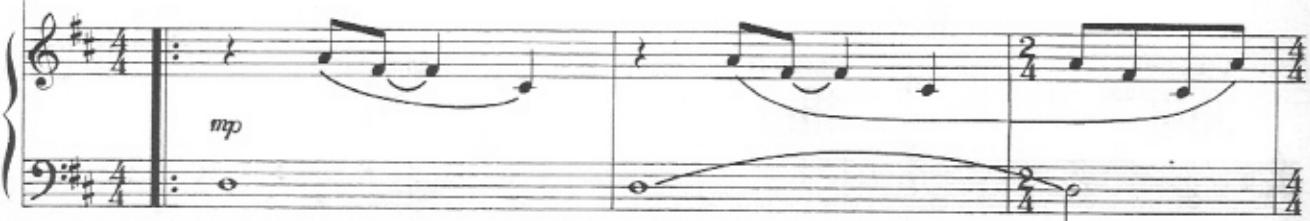
Music by Rudolf Schenker

Medium tempo

Dmaj7



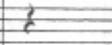
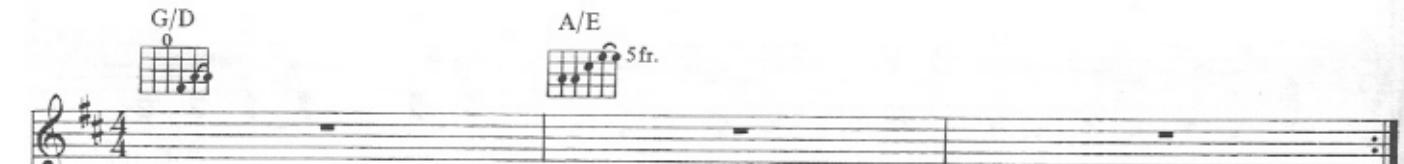
mp



G/D



A/E



Walk - ing through a win - ter night, \_\_ count-ing the stars \_\_\_\_\_ and  
 Dream - ing through a win - ter night, \_\_ mem'ries of you \_\_\_\_\_ are  
 Walk - ing through a win - ter night, \_\_ count-ing the stars \_\_\_\_\_ and -

A/E 5fr. A 5fr. Dmaj7 5fr.

pass - ing time. pass - ing by. pass - ing time. I dream a - bout the sum - mer It seems to me like yes - ter Snow danc - es with the days, day. wind.

G/D 5fr. A/E 5fr.

love in the sun, I think you knew I wish I could be and lone - ly bays. I could - n't stay. with you a - gain.

A 5fr. G x000 Bm G x000 To Coda

I see the stars. They're miles and miles a - way,

1. A/E 5fr. Dmaj7 5fr. G/D

like our\_ love\_ on one of these lone-ly win - ter nights.

A/E                            A  
      

2.                            D  
      

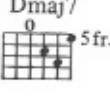
like our love. La - dy Star

C                            D                            C  
            

light, help me to find my love. La - dy Star -

D                            C                            D                            C  
                  

light, help me to night, help me to find my love.

D                            Dmaj7  
      

Instrumental

G/D                            A/E                            1.                            2.

D. S. al Coda

*Coda*                    A/E 5fr.                    D                            C                            D

— like our\_ love. — La - dy Star - light, help me to find my love. —

1.2.                    D

— La - dy Star - light, help me to - night, help me to find my love. —

3. D

— La - dy Star - find my love. —

The Zoo

Words by Klaus Meine

Music by Rudolf Schenker

Medium Blues ( $\text{♩} = \frac{\text{♩}}{3}$ )

Em(no3rd)



mf

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in treble clef, G major (two sharps), and 4/4 time. It features eighth-note patterns. The bottom staff is in bass clef, D major (one sharp), and 4/4 time. It features sixteenth-note patterns. A dynamic marking "mf" is placed above the first measure of the top staff.

A musical score page showing two staves. The top staff is in common time and has a key signature of one sharp. It consists of two measures, each containing a single eighth note followed by a sixteenth-note grace note. The bottom staff is also in common time and has a key signature of one sharp. It consists of two measures, each containing a sixteenth-note grace note followed by a single eighth note.

Em(no3rd)



The job is done and I meet my girl. She's

A musical score page showing two staves of music. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, separated by a vertical bar line. Measure 11 consists of six eighth-note pairs, each pair connected by a horizontal bar. Measure 12 begins with a single eighth note followed by a fermata, then continues with six eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp. It shows a continuous series of eighth notes across both measures, with vertical bar lines indicating measure boundaries.

I go out. An - oth - er bor - ing day. I  
 dressed to kill. And all we gon - na do is

leave it all be - hind me now, so man - y worlds a - way.  
 walk a round to catch the thrill on streets we call the zoo.

**1. Em(no3rd)** **2. Em(no3rd)** **G** **D**

We eat the night, we

**Em** **C** **G** **D** **Em**

drink the time, make our dreams come true. And

G x000 D 0 Em 0 000 C 0 0 B(no3rd) D(no3rd) 5fr.

hungry eyes — are pass-ing by — on streets we call the zoo. —

1. Em(no3rd) 2. Em(no3rd) A(no3rd) C(no3rd)

We — R.H. 3 3 3

A(no3rd) C(no3rd) 3fr. A(no3rd) C(no3rd) 3fr. A(no3rd) C(no3rd) 3fr.

Em(no3rd) 3 3 3 3 3 3

*To Coda* ♪

En -

Em(no3rd)



joy the zoo— and walk down\_ For - ty - sec - ond Street...

You gon-na be— (whispered) ex - cit - ed too,— and

3

D. S.  $\frac{2}{3}$  (with repeats) al Coda  $\oplus$

C(no3rd)



1

Em(но3rd)



you will feel the heat. \_\_\_\_\_

We

Coda



*Repeat and fade*

Em(no3rd)



A musical score for piano. The top staff uses a treble clef and has a key signature of one sharp (F#). It features a fermata over the first note and a dynamic instruction 'p' (piano) above the second measure. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It consists of a series of eighth-note chords.

A musical score page showing two staves. The top staff is in treble clef and has a key signature of one sharp. It contains two measures of music. The bottom staff is in bass clef and has a key signature of one sharp. It contains two measures of music. Measures 11 and 12 consist of eighth-note patterns.

A musical score page showing two staves. The top staff is in treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff is in bass clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns.

# Can't Live Without You

Words by Klaus Meine

Music by Rudolf Schenker

Medium Rock beat

No chord      Dm/A      A      Dm/A      A      Dm/A      A      Dm/A      A

mf

Dm/A      A      Dm/A      A      Dm/A      A

A(no3rd)

You stand in front of the band\_\_ with all those hands in the air\_\_ so I can

scarves in your hands. I see you play im - ag - i - nar - y gui - tars.  
 see you are there. I wan - na see all your lights shin - in' on.

A(no3rd) 0

N.C.

You peo - ple shak - in' your heads right to the end of the set, you real - ly  
 Want you to stand up and dance. Gon - na leave you no chance to take a

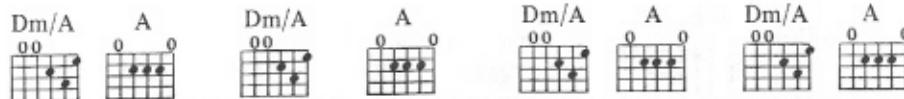
Dm/A 00 A 0 Dm/A 00

N.C.

turn me on wher - ev - er we are. breath be - tween each sin - gle song. { Can't live, can't

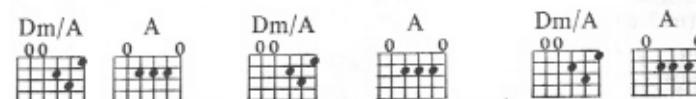
A 0 Dm/A 00 A 0 Dm/A 00 A 0

— live with-out you.



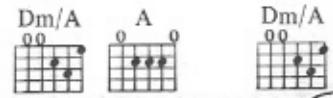
Can't live, can't live with-out you.

Dm/A 00, A 0, Dm/A 00, A 0, Dm/A 00, A 0



Can't live, can't live with-out you.

Dm/A 00, A 0, Dm/A 00, A 0, Dm/A 00, A 0



Can't live, can't

A 0, Dm/A 00, A 0, Dm/A 00, A 0

1.

— live with-out you.

Put your

A 0, Dm/A 00, A 0, Dm/A 00, A 0

2.

D(no3rd)



A(no3rd)



Stand up and shout! —

We're

D(no3rd)



A(no3rd)



D(no3rd)



A(no3rd)



read - y to rock, —

we're read - y to roll. —

Stand up

and shout! —

G(no3rd)

*To Coda* ♦ A(no3rd)

Are you read - y? —

Are you read - y? —

R.H.

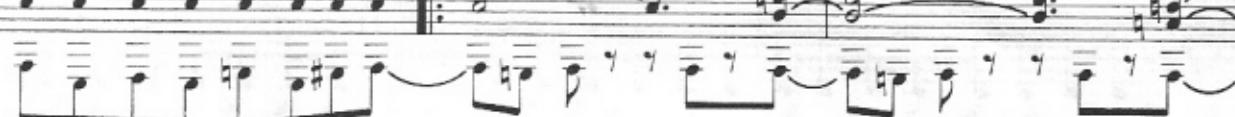
G(no3rd)/A



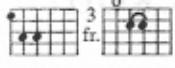
F(no3rd)/A



— Come on and get it!



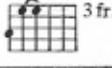
G(no3rd)A(no3rd)



G(no3rd)/A



F(no3rd)/A

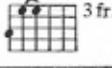
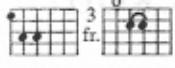


N.C.

G(no3rd)A(no3rd)

G(no3rd)/A

F(no3rd)/A



1.

G(no3rd) A(no3rd)

2.

D. S. § al Coda ♪

N.C.

Coda



C(no3rd)



D(no3rd)



Repeat and

fade

Dm/A



A



Dm/A



y? \_\_\_\_\_ Come on and get it!

Can't live, can't \_\_\_\_\_



A



Dm/A

A



Dm/A

A



— live with-out you.

# Blackout

Words by Klaus Meine, Herman Rarebell and Sonja Kittelsen

Music by Rudolf Schenker

Moderately fast

Em(no3rd)



7fr.

1. 2. D(no3rd) 5fr. Em(no3rd) 7fr.

I re - al - - ize \_\_\_\_ I  
head ex - - plodes;  
grab my things \_\_\_\_ and

G(no3rd) 10fr. C(no3rd) 3fr.

missed a day, \_\_\_\_ but I'm too wrecked to care an - y - way. \_\_\_\_  
my ears ring. \_\_\_\_ I can't re - mem - ber just where I've been.  
make a run. \_\_\_\_ On my way \_\_\_\_ out an - oth - er one \_\_\_\_

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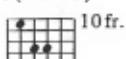
Em(no3rd)



7fr.

I look a - round\_ and see this face.\_  
 The last thing\_ that I re - call,\_  
 would like to know\_ be - fore I stop,\_

G(no3rd)



10fr.

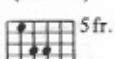
C(no3rd)



3fr.

What the hell!\_\_ Have I lost my taste?\_\_  
 I got lost\_\_ in a deep black hole.\_\_  
 Did I make\_\_ it or did I flop?\_\_

D(no3rd)



5fr.

C(no3rd)



3fr.

Don't want to find out.  
 Don't want to find out.  
 Don't want to find out.

D(no3rd)



5 fr.

Just want to cut out.  
Just want to cut out.  
Just want to get out.

C(no3rd)



3 fr.

To Coda

1.

2.

Em(no3rd)



7 fr.

My

Black -

D(no3rd)



No chord

Em(no3rd)



D(no3rd)

N.C.

out.

I real - ly had a black - out.

1.2.3.

Em(no3rd)



7 fr.

D(no3rd)



5 fr.

N.C.

Black - out.

4.



5 fr.

N.C.

Em(no3rd)



7fr.

1.

2.  
D(no3rd)  
5fr.

Repeat and fade

D. S. § al Coda ♩

Coda

Em(no3rd) D(no3rd)

7fr. 5fr.

N.C.

I

Black - out.

Em(no3rd) D(no3rd)

7fr. 5fr.

N.C.

Em(no3rd)

7fr.

I real - ly had a black - out.

Black -

# No One Like You

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

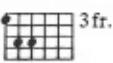
Am(no3rd)



F(no3rd)



G(no3rd)



Am(no3rd)



*mf*  
R.H.

Sheet music for "I've Been a Long Time" featuring vocal and piano parts. The vocal part includes lyrics and guitar chords (Am, F, Am, F, C, E, Am, F, Am). The piano part provides harmonic support with its own melodic line and rhythmic patterns.

Am 0 0  
F  
Am 0 0

Girl, Girl, 't's been a long time that we've been a - part,  
there are real - ly no words strong e - enough  
much too long to de - scribe

F  
Am 0 0  
F

— for a man who needs love.  
— all my long - ing for love.  
I miss — you since I've been a -  
I don't — want my feel - ings re -

C 0 0  
E 0 0  
Am 0 0

way. strained.  
Ooh, Babe, Babe,  
was - n't eas - I just need

F  
Am 0 0

y to leave — you a - lone.  
you like never - er be - fore.  
"T's get - ting hard -  
Just im - ag -

A handwritten musical score for a vocal and guitar piece. The score consists of six staves of music. The first two staves begin in F major, indicated by a 'F' with a box above the staff. The third staff begins in A minor, indicated by an 'Am' with a box above the staff. The fourth staff begins in C major, indicated by a 'C' with a box above the staff. The fifth staff begins in E major, indicated by an 'E' with a box above the staff. The sixth staff begins in A minor, indicated by an 'Am' with a box above the staff. The lyrics are written below the vocal line, corresponding to the chords. Chords shown include F, Am, C, E, and Am (no 3rd). The score includes various performance markings such as grace notes, slurs, and dynamic changes. The vocal line features several melodic phrases and harmonic progressions.

F(no3rd) E(no3rd) Am(no3rd)

No one like you. I can't wait \_\_

F(no3rd) G(no3rd) 3fr. Am(no3rd) F(no3rd) G(no3rd) 3fr.

for the nights with you. I im - ag - ine the things we'll do. \_\_

Am(no3rd) F(no3rd) G(no3rd) 3fr. F(no3rd) E(no3rd)

I just wan - na be loved by you. \_\_

1. 2. D. S. and fade

There's no one like

# Dynamite

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Fast Rock beat

F♯m



D



F♯m



E



f  
R.H.

III

IV

V

VI

VII

VIII

IX

X

XI

XII

XIII

XIV

XV

XVI

XVII

XVIII

XIX

XX

XI

XII

XIII

XIV

XV

XVI

XVII

XVIII

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XVII

XVIII

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XIV

XV

XVI

XVII

XVIII

XIX

rock 'n' roll to - night.  
get you with my spell.  
get it real - ly tight.

I'll make this night a  
I'm gon - na make my  
We'll make this night a

spe - cial one, make you feel al - right.  
shot to - night, take you down to hell.  
spe - cial one, make us feel al - right.

Shoot my  
Eat your  
Put your

F#m

Tacet

heat in - to your bod - y; give ya all my  
meat un - til you're breath - less; twirl your hips a -  
heat in - to my bod - y; give ya all my

E 00

F#m

Tacet

size. I'm gon - na beat the beat to - night. It's  
round. I'm gon - na break my neck to - night. I'll  
size. We gon - na beat the beat to - night. Come

F#m



time to break \_\_\_ the ice. \_\_\_ }  
get you off \_\_\_ the ground. \_\_\_ }  
on, let's break \_\_\_ the ice. \_\_\_ } Dy - na - mite.

D 0 F#m E 00

F#m D F#m E 00

mite.

F#m

Dy - na - mite.

D      F#m      E  
Dy - na - mite.

1.2. D      F#m      E

3. D      F#m      E

D      F#m      E

Musical score for three staves (treble, middle, and bass) in G major (two sharps). The first measure consists of three measures of rests. The second measure starts with a half note in the middle staff followed by a measure of rests. The third measure starts with a half note in the bass staff followed by a measure of rests.

You, ba - by, you, ba - by, you're  
d

Musical score for three staves (treble, middle, and bass) in G major (two sharps). The first measure consists of three measures of rests. The second measure starts with a half note in the middle staff followed by a measure of rests. The third measure starts with a half note in the bass staff followed by a measure of rests. A dynamic marking "d" is placed above the bass staff.

F♯m

dy - na - mite! \_\_\_\_\_

Musical score for three staves (treble, middle, and bass) in F♯ minor (one sharp). The first measure shows a guitar chord. The second measure consists of three measures of rests. The third measure starts with a half note in the middle staff followed by a measure of rests. The fourth measure starts with a half note in the bass staff followed by a measure of rests.

# When the Smoke is Going Down

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2

The sheet music consists of four staves of musical notation for voice and piano/guitar. It includes four sets of guitar chord diagrams above the staves. The chords are: Dm, B♭maj7, Amsus4/C, and Dm; B♭maj7, Amsus4/C, Dm, and C; Dm, B♭maj7, Amsus4/C, and Dm; and Dm, B♭maj7, Amsus4/C, and Dm. The lyrics are: "Just when you make your way back home, Just when you make your way back home, I find some time, I real - ly love". The music is marked with dynamics such as *mf*.

Dm                    B♭maj7                    Amsus4/C                    Dm

*mf*

B♭maj7            Amsus4/C            Dm                    C

Just when you make your way back home,  
This is the place where I be - long.

Dm                    B♭maj7                    Amsus4/C                    Dm

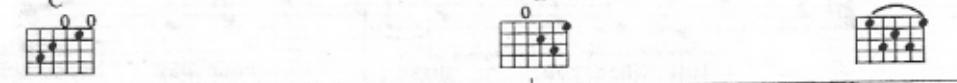
I find some time,  
I real - ly love

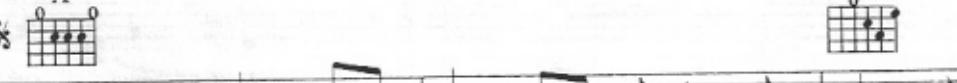
C                              Dm                              B<sub>b</sub>maj7    Amsus4/C                      Dm  

  
 — to be a - lone. —                                      I go to see \_\_\_\_\_  
 — to turn you on. —                                      I've got your sound \_\_\_\_\_

C                              Dm                              B<sub>b</sub>maj7    Amsus4/C                      Dm  

  
 — the place once more, —                              just like a thou-  
 — still in my ears —                                      trac -

C                              Dm                              B<sub>b</sub>maj7                              Amsus4/C  

  
 sand nights — be - fore. — {  
 es dis - ap - pear. —

A                              Dm  

  
 I climb the stage — a - gain this night, —                      'cause the place —



# Bad Boys Running Wild

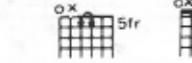
Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

B(no 3 rd)/E C(no 3 rd)/E B(no 3 rd)/E G(no 3 rd)/E

D(no 3 rd)/E

 7fr

C(no 3 rd)/E B(no 3 rd)/E

 5fr 



C(no 3 rd)/E B(no 3 rd)/E G(no 3 rd)/E

 5fr  

D(no 3 rd)/E C(no 3 rd)/E

 7fr  5fr





D

Am

C

Out in the streets,  
Out in the night,  
Out in the streets,

the dogs are on the run;  
the glar - ing eyes in dark - ness; ti -  
the dogs are on the run;

the cats





Tacet

B(no 3rd)/E      C(no 3rd)/E      B(no 3rd)/E      G(no 3rd)/E      D(no 3rd)/E      C(no 3rd)/E      B(no 3rd)/E

C(no 3rd)/E      B(no 3rd)/E      G(no 3rd)/E      D(no 3rd)/E      C(no 3rd)/E      Em

No chord      A(no 3rd)G(no 3rd)      D      C

Bad boys run-ning wild — if you don't play a - long with their games...

N. C.

Bad boys run-ning wild, — and you

D C B(no 3rd)/E

Tacet

C(no 3rd)

E B(no 3rd)/EG(no 3rd)/E

D(no 3rd)

C(no 3rd)/EB(no 3rd)/E

C(no 3rd)/E B(no 3rd)/E G(no 3rd)/E

D.S. al Coda

Coda

N.C.

Bad boys run - ning wild—

A(no 3rd)G(no 3rd)

D

C

if you don't play a - long\_ with their games.

N. C.

A(no3rd) G(no3rd)



1.

D



Bad boys run-ning wild,— and you bet - ter get out— of their way...

Musical score for the first section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff shows a continuous eighth-note pattern. The bass staff shows a continuous eighth-note pattern. The vocal line continues from the previous section.

2.

D



bet - ter get out— of their way,—

Musical score for the second section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff shows a continuous eighth-note pattern. The bass staff shows a continuous eighth-note pattern. The vocal line continues from the previous section.

way,—

way.—

Musical score for the third section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff shows a continuous eighth-note pattern. The bass staff shows a continuous eighth-note pattern. The vocal line continues from the previous section.

Get out of their way.—

Musical score for the final section of the song. It consists of two staves: a treble staff and a bass staff. The treble staff shows a continuous eighth-note pattern. The bass staff shows a continuous eighth-note pattern. The vocal line concludes with a dynamic ff (fortissimo).

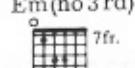
# Rock You Like a Hurricane

Words by Klaus Meine and Herman Rarebell

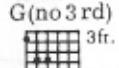
Music by Rudolf Schenker  
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium beat

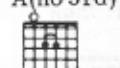
Em(no 3rd)



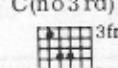
G(no 3rd)



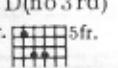
A(no 3rd)



C(no 3rd)



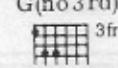
D(no 3rd)



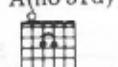
Em(no 3rd)



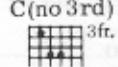
G(no 3rd)



A(no 3rd)



C(no 3rd)



D



No chord

It's ear - ly  
bod - y's  
ear - ly

morn - ing.  
burn - ing.  
morn - ing.

The  
It  
The

sun comes out.  
starts to shout.  
sun comes out.

Last night was  
De - sire is  
Last night was

shak - ing  
com - ing.  
shak - ing

and pret - ty  
It breaks out  
and pret - ty

loud.  
loud.  
loud.

My  
Lust  
My

cat is purr - ing. It scratch - es my skin. So what is wrong with an -  
 is in cag - es till storm breaks loose. Just have to make it with an -  
 cat is purr - ing. It scratch - es my skin. So what is wrong with an -

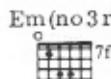
Em (no 3rd)  


N.C.

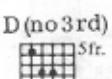
 

oth - er sin? The bitch is hun - gry. She needs to tell. So  
 some - one I choose. The night is call - ing. I have to go. The  
 oth - er sin? The night is call - ing. I have to go. The

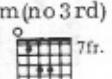
N.C.

Em (no 3rd)  


N.C.

D (no 3rd)  


N.C.

Em (no 3rd)  


give her inch - es and feed her well. More days to come, new  
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's  
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's

N.C.      Em      D

N.C.      Em(no 3rd) 7fr.

N.C.      D

plac - es to go. — I've got to leave... It's time for a show.—  
 read - y to win. — On the hunt to - night for love at first sting.—  
 read - y to win. — On the hunt to - night for love at first sting.—

Em(no 3rd) 7fr.      G(no 3rd) 3fr.

Here I am.

A(no 3rd)      C(no 3rd) 3ft.      D(no 3rd) 5ft.      Em(no 3rd) 7fr.      G(no 3rd) 3fr.      A(no 3rd)      C(no 3rd) 3ft.      D(no 3rd) 5ft.

Rock— you like a hur - ri - cane.

Em(no 3rd)  
7fr.

G(no 3rd)  
3fr.

A(no 3rd)

C(no 3rd) D(no 3rd)  
3fr. 5fr.

Em(no 3rd)  
7fr.

G(no 3rd)  
3fr.

Here I am.

Rock you like a hur - ri - cane.

1.  
A(no 3rd) C(no 3rd) D(no 3rd)  
3fr. 5fr.

2.  
A(no 3rd) C(no 3rd) D(no 3rd)  
3fr. 5fr.

My

Em(no 3rd)  
7fr.

G(no 3rd)  
3fr.

A(no 3rd)

C(no 3rd) D(no 3rd)  
3fr. 5fr.

Em(no 3rd)  
7fr.

G(no 3rd)  
3fr.

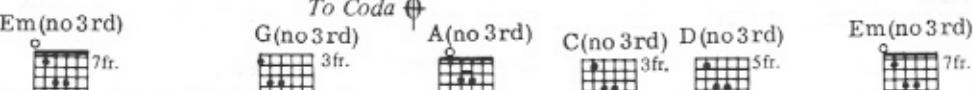
Here I am.

Rock you like a hur - ri - cane.

A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)  


Here I am. Rock you like a

{  

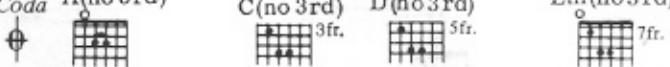

Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd)  


To Coda  D.S.  (no repeats) al Coda 

hur - ri - cane. It's



Coda A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd)



Here I am.



# Coming Home

[1] Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Moderately slow

Musical score for 'Coming Home'. The first section starts with a guitar chord diagram (C) above a treble clef staff. The music is in common time. The vocal part begins with a melodic line over a bass line. The vocal line consists of eighth-note patterns. The bass line has sustained notes. The vocal part is marked with *mp legato*. The section ends with another guitar chord diagram (A) above a treble clef staff.

Ev - 'ry morn - ing when I wake up yawn - ing, I'm still

Musical score continuation. The vocal part continues with eighth-note patterns. The bass line provides harmonic support. The section ends with another guitar chord diagram (C) above a treble clef staff.

far a - way... Trucks still roll - ing through the

Musical score continuation. The vocal part concludes with eighth-note patterns. The bass line provides harmonic support. The section ends with another guitar chord diagram (A) above a treble clef staff.

A

ear - ly morn - ing to the place we play.

Dm

Boy, you're home; you're dream - ing. Don't you know — the tour's still

A

Dm

far a - way?— Boy, you're home; you're dream-ing.

A

Don't you know— you're hav - ing just a break?

 C  
 A

Dream we're go - ing out on stage. — It feels— like com-ing home a - gain. —

 C

Dream we're go - ing out on stage. —

 A

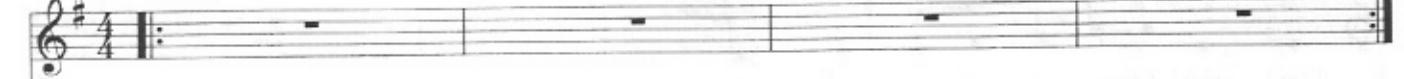
It feels— like...

**Fast Rock beat**  
 Em(no 3rd)  
 7fr.

C(no 3rd)/E  
 3fr.

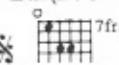
D(no 3rd)/E  
 5fr.

B(no 3rd)  

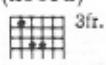


Em (no 3rd)



Year af - ter year  
Day af - ter day  
Year af - ter year

C(no3rd)



out on the road.  
out on the road.  
out on the road.

B(no3rd)



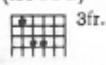
Em(no3rd)



It's great to be here  
There's no place too far  
It's great to be here

that

C(no3rd)

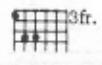


B(no3rd)



to see you all.  
we would - n't go.  
to rock you all.

G(no3rd)



I  
We  
I

D(no 3rd)  
 5fr.

B(no 3rd)  


know for me it is like  
go wher ev - er you like  
know for me it is like

Tacet

Em(no 3rd)  
 7fr.

C(no 3rd)/E  
 3fr.

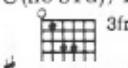
com - ing to rock 'n' home.  
com - ing roll. home.

f

D(no 3rd)/E  
 5fr.

B(no 3rd)  


To Coda  
Em(no 3rd)  
 7fr.

C(no 3rd)/E  
 3fr.

D(no 3rd)/E  
 5fr.

B(no 3rd)  


C  
D  
B

G(no 3rd) 3fr.

D(no 3rd) 5fr.

B(no 3rd)

F<sup>#</sup>(no 3rd)

A(no 3rd)

Jump on the seat. Put your me some  
Give wild me a shout. Let for some  
er you scream.

B(no 3rd)

1.2. D(no 3rd) 5fr.

3. D(no 3rd) 5fr.

hands hear more in you're rock the out 'n' air. there. roll. The

C<sup>#</sup>(no 3rd) 4fr.

the high - er we'll go.



# Big City Nights

IV Words by Klaus Meine

Music by Rudolf Schenker  
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

**Bright Rock beat**

Am(no 3rd)      F/A      G(no 3rd)      Gsus4

The musical score consists of four staves of music. The top staff shows a guitar chord progression: Am (no 3rd), F/A, G (no 3rd), and Gsus4. The second staff begins with a bass line. The third staff contains two parts: a guitar part with chords G (no 3rd) and Am (no 3rd), and a vocal part with lyrics "When the day light light". The fourth staff continues the guitar and vocal parts, with lyrics "is falling down in - to the night and the sharks" and "is rising up in my eyes and the long". The bottom staff is a bass line.

1.      2.

G Am (no 3rd)      G Am (no 3rd)      F

When the day light light

C (no 3rd) 3fr.      D (no 3rd) 5fr.      Am (no 3rd)

is falling down in - to the night and the sharks  
is rising up in my eyes and the long

F C(no3rd) Esus4

try night to has cut a big back at piece out of life,  
night has left me back some-bod - y's side,

E Amsus4 Am F6 F C(no3rd)

it feels al right to go out to catch an min - ute,  
it feels al right for a long, sweet minute,

D(no3rd) Amsus4 Am F6

like out - ra - geous thrill. But it's more like spin - ning wheels.  
hours be - fore. But it's more like look - ing out

Sheet music for three staves: Treble, Bass, and Rhythm. The Treble staff has lyrics and chords above the staff. The Bass staff has bass notes below the staff. The Rhythm staff has eighth-note patterns below the staff.

F C(no 3rd)  
3fr.

E(no 3rd)

— of for - tune which nev - er stands still. — }  
for some - thing I can't find an - y more. — }

Am(no 3rd)  
G

F/A

G(no 3rd)  
3fr.

Big cit - y, big cit - y nights, —

Gsus4  
xoo

G Am(no 3 rd)

F/A

you keep me burn - ing. Big cit - y,

1.

G(no 3rd) 3fr. Gsus4 G Am(no 3rd)

big cit - y nights. When the sun

{

{

2.

Gsus4 G Am(no 3rd) F/A

Al - ways - yearn - ing. Big cit - y,

{

{

G(no 3rd) Gsus4 G Am(no 3rd)

big cit - y nights. you keep me burn - ing.

{

{

F/A G(no 3rd) Gsus4

Big cit - y, big cit - y nights.

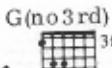
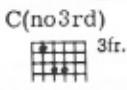
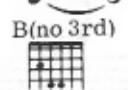
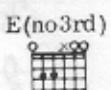
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{

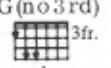
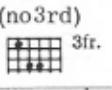
I'm Your Man!

There is no dream —

— that you can't make true, — if you're look - ing for love. —

But there's no girl — who's burn - ing the ice — a - way from my



D.S. 

# I'm Leaving You

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Fast Rock beat

No chord

The musical score consists of four staves. The top two staves are for piano, showing a fast rock beat with eighth-note patterns. The third staff is for bass, also showing eighth-note patterns. The bottom staff is for guitar, indicating chords Em, C, D, Dsus4, and D. The lyrics are written below the guitar staff:

Ooh, girl, I'm leav - ing you... Yes, I'm  
 You should - n't feel so blue,- should - n't  
 Ooh, girl, I'm leav - ing you... Yes, I'm

Em                    C                    D                    Dsus4                    D                    Em                    C

leav - ing you... I've got to go... to - night...  
feel so blue... leave - ing you... I've got to go... to - night... to - night...  
leav - ing you... I've got to go... to night... to night... to night...

Ba - by, Ooh, girl, I'm leaving you...  
Ba - by, you should - n't feel so blue,...  
Ba - by, you should - n't feel so blue,...

Yes, I'm leaving you... I've got to go... I'm gone...  
should - n't feel so blue... when when I'm gone...  
should - n't feel so blue... when when I'm gone...

G      D  


N. C.

I can't stay. I can't stay.

*To Coda*

I can't stay. I can't stay.

1. 2. 4:  



Keep me in your mind till I come back



1.2.3. Em D Em D | 4. Em D Em D N.C.

— to love ya. — to take you worlds a - way.—

*D.S. al Coda*

*Coda*

*Repeat and fade*

G xooo C o D

Keep me in your mind—

B C G D Em D Em D

till I come back to love ya.

# As Soon as the Good Times Roll

Words by Klaus Meine

Medium Rock beat

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

The musical score consists of three staves of music. The top staff starts with a Bm chord (G, B, D) indicated by a guitar chord diagram above the staff. The middle staff starts with a Bm sus 4 chord (G, B, D, G) indicated by a guitar chord diagram above the staff. The bottom staff starts with an A chord (E, G#, C#) indicated by a guitar chord diagram above the staff.

**Chords:**

- Bm (G, B, D)
- Bmsus4 (G, B, D, G)
- A (E, G#, C#)
- G (E, G, B)
- Bm (G, B, D)
- Bmsus4 (G, B, D, G)
- A (E, G#, C#)
- G (E, G, B)
- Bm (G, B, D)
- G (E, G, B)
- Bm (G, B, D)

**Lyrics:**

If you feel real sad sometimes,  
If you feel that all your life  
caught in bad vibrations,  
is packed with complications,  
and it seems  
and almost ev-

Bm Bmsus4 A

if you feel \_\_\_\_\_ that life's \_\_\_\_\_ pass - ing by, pass - ing

 G  
 Bm  
 Bmsus4

by, catch the train of bet - ter times.

Rock to - night.  

 Hard times go as soon as the good times roll.  
*f*  

 Hard times go as  

 soon as the good times roll.  
 1.

Bm                    Bmsus4                    A                    G

*mf*

*Repeat and fade*

2.

All your life,

yeah, yeah, yeah; life,

all your life;

# Crossfire

Words by Klaus Meine

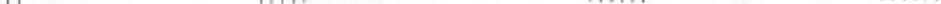
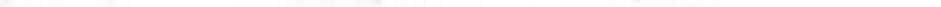
Music by Rudolf Schenker  
Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

The musical score consists of four staves of music. The top staff shows a guitar part with chords Em, C, and Dsus4. The second staff shows a bass part with chords Bsus4 and Bsus4. The third staff is a blank space. The fourth staff shows a bass part with chords Em, B, and G. The lyrics are written below the fourth staff:

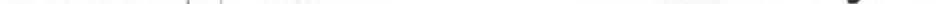
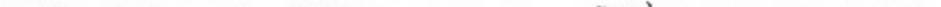
It seems to me — a night - mare  
Can I trust — the mean - ing  
of the life re - al - i - my

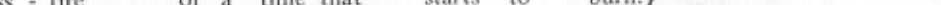
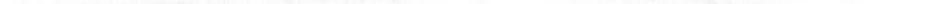
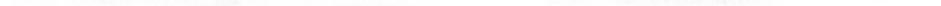
ty.  
 hand,                      which is as long                      days—  
 The last                      as                      as                      of the  
 as                      ex - cit - ing                      par - a - disc -  
 hun - dred years. I are  
 I could

A handwritten musical score for a solo instrument and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes three chord diagrams: G (x000), D (0300), and B (0003). The lyrics are written below the staff: "gone be for a you luck and y man, We're but I'm liv - ing in the". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a piano-vocal-style notation with a treble clef above the staff and a bass clef below it, with a brace connecting them. The piano part consists of a series of eighth-note chords.

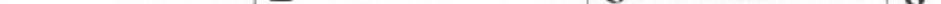

  


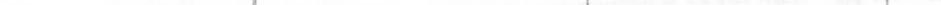
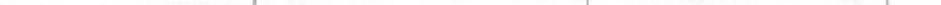
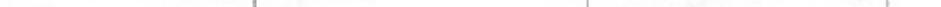
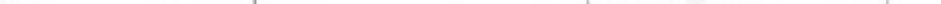
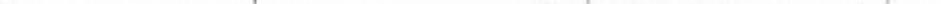
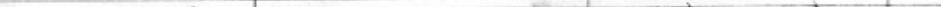


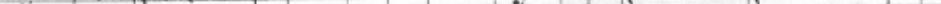




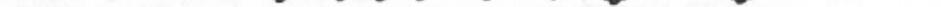
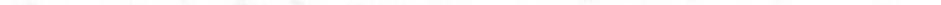
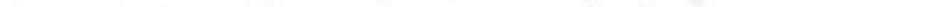
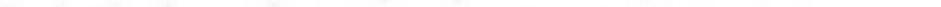
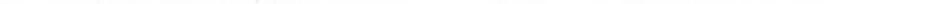
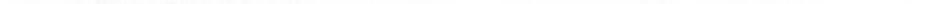
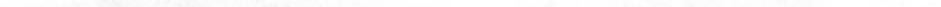
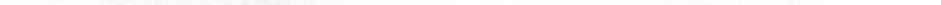
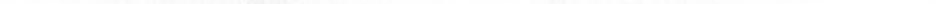
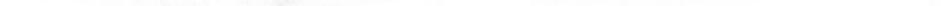
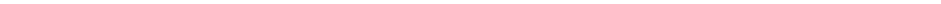
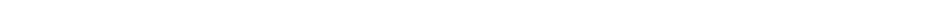
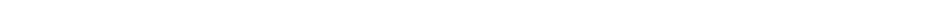
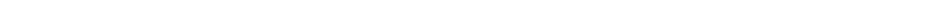




























































































































































































































































































<img alt="Guitar chord



C Dsus2 Bsus4  
 no one will sur - vive, un - der -  
 Em C Dsus2  
 stand that we love our life?  
 I. Bsus4  
 2. Bsus4 D.S. and fade  
 Un - der -

# Still Loving You

VI Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,  
Matthias Jabs, Francis Buchholz and Herman Rarebell

Matthias Jäh

Medium tempo

Am/E



Am/C



Am/J



*mp legato*

1.

2.  
E7

Am

Time,  
Love,

it needs time  
on - ly love

to win back your love  
can bring back your love

gain.  
day.

I will be there.

I will be

there.

1. 2.

*echo*

Am/E Am/G Am/F

1. E7 2. E7

Fight, Try, babe, I'll fight ba - by, try to win back your love to trust in my love a - a -

*mf*

B

gain.  
gain.

I will be there.  
I will be there.

I will be  
I will be

E

there.  
there.

Am

Love,  
Love,  
on-ly  
our\_

love love      can break down just should - n't      the walls be thrown some - day. }      I will be

love love      can break down just should - n't      the walls be thrown some - day. }      I will be

B

I will be there.

**Am (no 3rd)** 5fr.      **F (no 3rd)**      **C (no 3rd)** 3fr.      **G (no 3rd)** 3fr.

If we'd go a - gain— all the way from the start,

**f**

**Am (no 3rd)** 5fr.      **F (no 3rd)**      **C (no 3rd)** 3fr.      **G (no 3rd)** 3fr. *To Coda*

I would try to change the things that killed our love.

**Am (no 3rd)** 5fr.      **Dm (no 3rd)** 5fr.      **E (no 3rd)** 7fr.

Your pride has built a wall— so strong that I can't get through..

Am (no 3rd) 5fr.  

  
 F (no 3rd)  

  
 Is there real - ly no chance \_\_\_\_\_ to

G (no 3rd) 3fr.  

  
 start once a - gain? 1. I'm lov - ing you.

Am/E  

  
 Am/G 5fr.  


2 + 3 + 4+ mp

Am/F  

  
 E7

Am/E Am/G 5fr. Am/F E7

2. D.S.  al Coda

*Coda* Am (no 3rd) (no 3rd) (no 3rd) Am  
5fr. 5fr. 3fr. 5fr.

Dm (no 3rd)  
5fr.

Yes, I've hurt your pride, and I

E (no 3rd) D (no 3rd) E  
7fr. 5fr. 7fr.

Am (no 3rd)  
5fr.

F (no 3rd)

know what you've been through. You should give me a chance.

G (no 3rd)  
3fr.

This can't be the end. I'm still loving

*f*

*RS*

*Repeat and fade*

Am (no 3rd)  
5fr.

F (no 3rd)

C (no 3rd)  
3fr.

G (no 3rd)  
3fr.

you. I'm still loving

